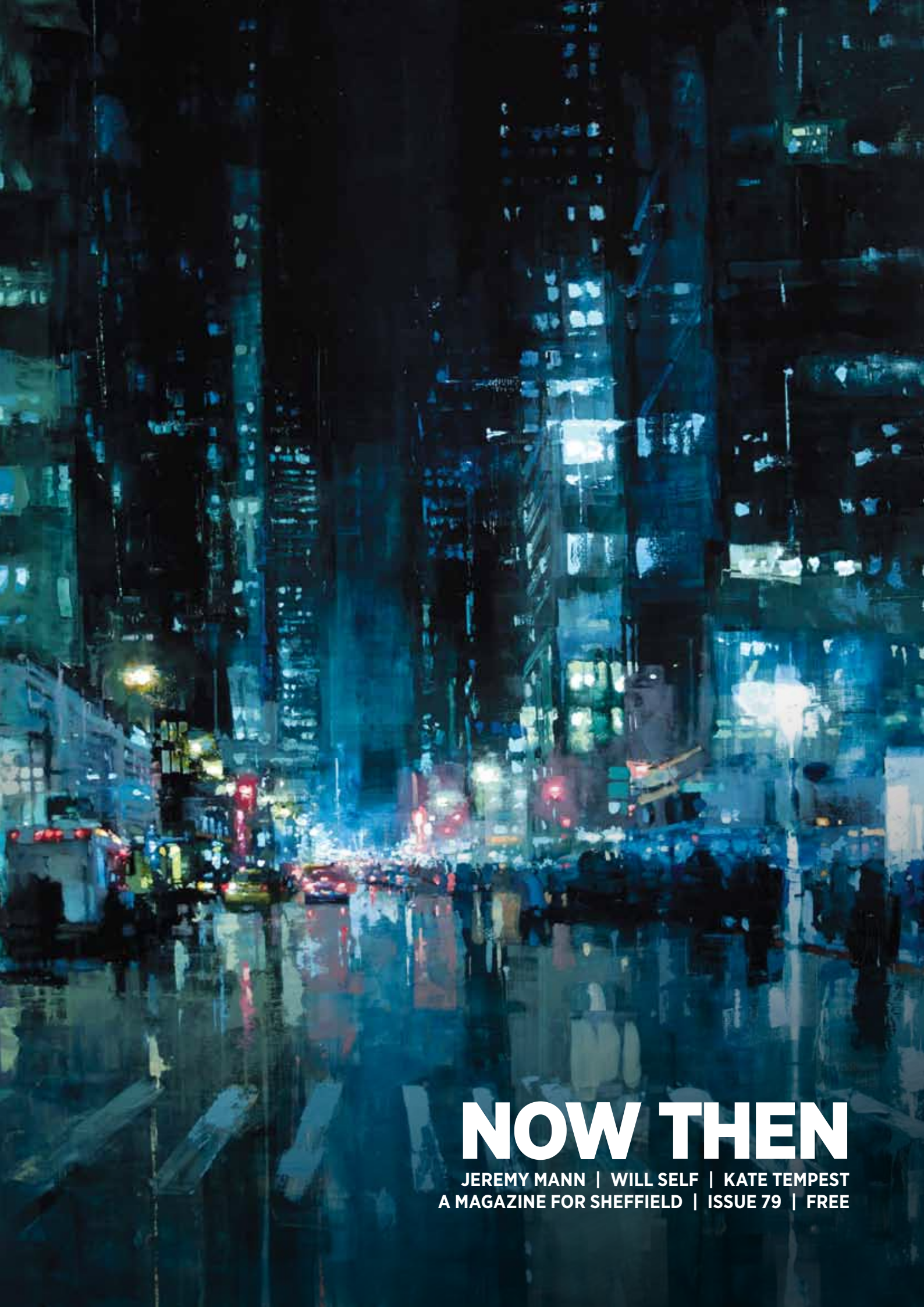




NOW THEN

JEREMY MANN | WILL SELF | KATE TEMPEST
A MAGAZINE FOR SHEFFIELD | ISSUE 79 | FREE



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EDITORIAL

Another corker of a mag this month, including interviews with writer Will Self and the Mercury Prize-nominated Kate Tempest, the first in a new series of articles by Andrew Wood entitled Radical Tourist, and an incredible art submission from San Francisco's Jeremy Mann.

Thanks to everyone who has downloaded and used the Now Then Discounts App since we launched at the start of September. We've got well over 1,000 registered users now, and more and more local independent traders are signing up each week. If you haven't given it a go yet, download it using the QR codes on the opposite page or pay a visit to nowthenmagazine.com/discounts.

SAM

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LOCALCHECK

GET THE WORD OUT

.....

Stop! You're about to miss a treat if you turn the page when you spot the word 'literature'. Off The Shelf is a festival of the word in its widest and wildest forms, and it's on now. As manager Maria de Souza says, they're keen to attract all. If you're more likely to read a cookery book or a comic than a Booker Prize winner, that means you too. There will be household names like Kirsty Wark, Paul Merton and Digby Jones, and international voices from the Caribbean (Desiree Reynolds) to Zimbabwe (Togara Muzanenhano). There's a whole toy box of events for children, an arena of sports, a galaxy of sci-fi events and more.

Talks will range from music legends like the Sex Pistols' John Lydon to the urban manifesto of 'place hacker' Bradley L Garrett, from DIY zine-making to Laura Bates of the phenomenal Everyday Sexism project, which has re-animated a worldwide movement against attitudes and actions continuing to damage women's lives. Her last talk in Sheffield was a full house, so a whole strand of events are lined up, including Nick Batley on the role men can play in feminism. This is complemented by a poetry evening with Sheffield Conversation Club and Development and Empowerment for Women's Advancement (DEWA). It promises to be a powerful event, as the recently-formed DEWA brings together women from many

cultures who are now at home in South Yorkshire.

Every year new people get to hear about Off The Shelf and find something they really can't miss. With over 200 events across multiple venues, spilling out into pre-festival tasters and post-festival specials, to say there's something for everyone is an understatement as well as a cliché.

So, Sheffield hosts one of the most notable, diverse and popular literary fests in the country. Not bad for our gritty industrial city, and respects to the Council which runs it. Or rather, to the core team of three part-timers, hard working alongside legions of other organisations to bring it all together. The festival runs through into November. Each event is separate, so you don't have to pay a huge ticket price. Grab a brochure, now appearing in leaflet racks from the Showroom to the universities, or go to the website to see the full programme. Words matter. Words change things. You've just read these words. Did they speak to you?

Alt Sheff

offtheshelf.org.uk | alt-sheff.org

.....

PEACE AND CRAFT FAIR

1 NOVEMBER | TOWN HALL

Alt-Sheff always gives a shout out to the annual Peace and Craft Fair, coming round this year on Saturday 1 November, 11am-4.30pm, upstairs in the Town Hall. If you've never been, have a look. Not every city has such a radical mix of campaigning groups and local crafts, with roots in the mythical days of the Socialist Republic of South Yorkshire. Forget Meadowhall - start your Christmas shopping here with some quality ethical gifts, and enjoy live music and refreshments too.

peaceandcraftfair.btck.co.uk

AIR QUALITY AND HEALTH CONFERENCE

17 OCTOBER | QUAKER MEETING HOUSE

Sheffield also hosts a high-powered conference on air quality and health this month. Quite right too, because there's a toxic public health scandal in fume-filled Sheffield districts from Woodseats to Tinsley. The line-up includes researchers and campaigners who have given evidence to the Government, and our own enviro-Councillor Jack Scott, who's pushing for a new Sheffield air quality action plan. The conference is on the morning of Friday 17 October, and it's free to attend if pre-booked.

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SPACE

IT'S NOT YOU. I JUST NEED SPACE

.....

I love space. I don't always know exactly what's going on out there, but I think it's pretty cool.

I know it's a quirk of human nature to personify concepts and objects to feel we understand them better, but it works. Of course, personification helps us understand ourselves even more.

A couple of years ago, I started writing letters between planets, galaxies and other celestial objects, inspired by stories about planets, stars and space travel. I wrote letters that told stories of unrequited crushes, household tensions and awkward dynamics between lovers past and present. Now, you may be wondering why these letters deal with such, well, earthly issues. That is, if you're not already wondering what huge, non-sentient balls of rock and gas circling an orb of incandescent plasma (thank you, They Might Be Giants) would be doing writing letters in the first place. If that's the case, there are two things you need to know.

Firstly, to me, nothing is non-sentient. I mean, I know that

the more I wanted to write. It was as if these slightly sentimental articles I was reading only told one side of the story. If we are going to give the planets personalities, I think it's only fair that they get a right to reply, to state their point of view.

So that's how it started. Postcards from the moon. Andromeda and the Milky Way corresponding on Spacebook. Passive-aggressive notes from Uranus (who would really prefer that you pronounced it the correct way, thank you so very much).

I've always written fanzines, as long as I can remember. I started with the conventional music themed fanzine (did I mention I love They Might Be Giants?), then I moved on to street art, 1950s advertising, museums, libraries, and then space. My zine about space letters went down pretty well, and I noticed that it was much more fun to perform out loud than my other zines had been. I'd created all these characters. My intention had always been to give the planets (and their friends) a voice. Why not give them a chance to get up on stage?

"POSTCARDS FROM THE MOON. ANDROMEDA AND THE MILKY WAY CORRESPONDING ON SPACEBOOK"

Mars doesn't really have a crush on Saturn, and that the International Space Station isn't secretly pining away for NASA space shuttles. I do know that. Well, kind of. But anyway, I tend to think that a little anthropomorphic creativity makes the universe a nicer place.

Secondly, I'm not the only one. Humans have been imagining personalities for the stars and planets for millennia, from prehistory to the Mesopotamians, from the ancient Greeks to journalists who cover space stories today. For some reason, the BBC news website in particular is pretty sentimental about space. Read a few of the stories on there and you'll find yourself wondering if the Kepler Space Telescope has a pension plan or if you've missed Neptune's birthday.

And then there's Pluto. We need to talk about Pluto.

I started with a letter to Pluto, of course. How could I not? It's from the rest of the Solar System. It's always difficult to lose a member of your team. All these letters are properly researched, by the way, and peer reviewed by astronomers who suggested even more great articles for me to read. And the more I read,

When I had the idea to do a comedy show based on the zine, I told the Institute of Physics about it and they were really supportive. They're really keen on the idea of people getting excited about astronomy. They've even contributed some funding toward it and so has Off the Shelf Festival. I can't think of two lovelier groups of people to support a show about space and writing.

I hope you love space as much as I do. I hope it's not just me who looks up into the night sky and sees a soap opera unfolding. And most of all, I hope you'll join me in the longest established fan club in the universe.

Chella Quint

Chella will perform It's Not You. I Just Need Space (Inter-planetary Letters of Love and Rejection) at the Leadmill on Tuesday 28 October.

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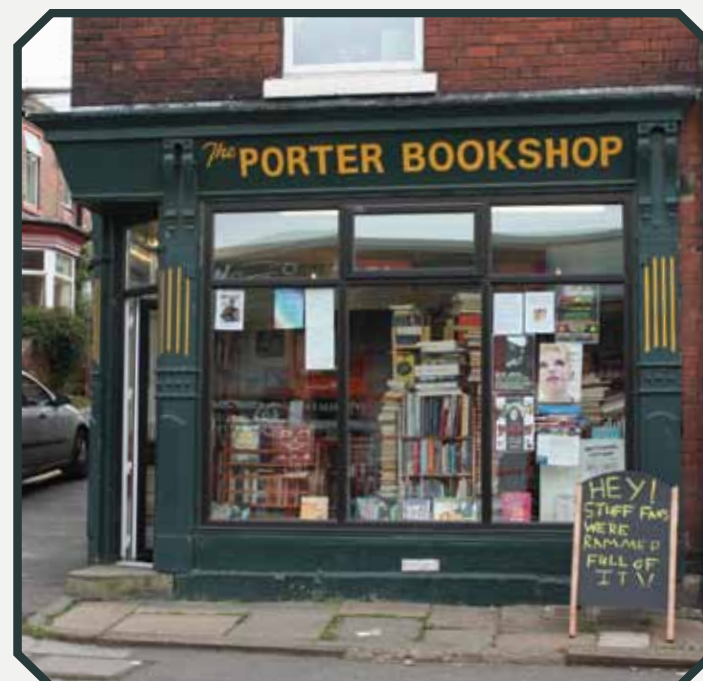


Photo by Chard Remains Photographical

RADICAL TOURIST

PART 1: CONSERVATION AS A RADICAL ACT

.....

Steve arrives on a well-used, well-oiled bicycle. He recently quit smoking roll-ups and, buzzing from a long climb up to Crookes, he chains his bike to the cemetery railings and goes for a wander through the gravestones, chewing on his electronic cigarette like his Grandad used to do on his pipe.

He calls himself the Radical Tourist: left-wing, egalitarian, enlightened. Steve has heard good things about Sheffield, about how you can be so close to the action and yet so close to open country. Steve likes to take signposts and guidebooks with a pinch of salt, to follow a hunch, a myth or a character, and he knows that Sheffield is full of those. He chances upon the grave of Thomas W Ward, Ethel Haythornthwaite (nee Ward) and Gerald Haythornthwaite. Those names ring a distant bell in his memory, and he decides to find out more.

I bump into Steve while I'm taking a break from the huge pile of reclaimed pine floorboards stacked up in my hallway. They're taunting me. I know I have to do justice to the quality of the material. I feel a heavy responsibility for reincarnating a floor that used to be in another building, somewhere else. I think of the craftspeople who first made it, and all the people who walked across it since. I look at how carefully the boards have been coaxed from their joists, with hardly a split tongue or a torn nail hole in sight. Then they've been planed and cleaned and transported to my house, and if I make a good job of fitting them then all but the most trained eye will assume they've been here all along, their past life a fading secret.

"I have a gateleg table at home that once belonged to Ethel Haythornthwaite," I tell Steve. "My wife rescued it from a skip. We altered it a bit and spruced it up, and it's one of our favourite things now."

Steve asks me what I know about Ethel, and the story starts with Tommy Ward. He was a prolific industrialist, and a Master Cutler, turning his skills to whatever venture was in demand, but where he excelled was dismantling ships and finding imaginative, lucrative uses for every last piece. The headquarters of Thos. W. Ward Ltd at Albion Works on Savile Street are still an imposing presence nearly 90 years after his death. The giant Tesco opposite looks like a fleeting joke by comparison. The circus elephant he employed to transport his materials across the city is such a feature of local folklore that there is a children's story about it, An Elephant on the Wicker.

Tommy's daughter Ethel pretty much invented Sheffield's relationship with its countryside that everyone loves today. She founded the local branch of what's now the Campaign to

Protect Rural England (CPRE) and, with the help of her second husband Gerald, secured the Peak District as the UK's first National Park. She saved Edale, Mam Tor, Blacka Moor, Mayfield Valley and the Longshaw Estate from the sins of suburbanisation. Astonishingly, Ethel achieved all this in the Ward family name, by persuading other wealthy industrialists to donate chunks of money and tracts of their own land. Philanthropy might be elitist in a way, but it's also radical, and it gets things done.

Steve and I explore Sheffield together for the rest of the day, from the surprise tranquillity of the Rivelin Valley to the salvage chic of Abbeydale Road. We talk about how all the objects and buildings we make are unstable and temporary, and the instant we lose our grip on them they are eagerly seized upon, by other people for a new purpose or by nature to reclaim for herself. Tommy and Ethel: industry and nature are not opposites, they're interrelated. Sheffield is built of this precarious stuff, perched on mad slopes and oozing springs, a city in which one family produces a recycling magnate and a visionary conservationist. The Radical Tourist throws himself and his bike into this fluid landscape, instead of looking at heritage as if it were permanent. He suggests that my reclaimed floor will be up and off again in another 40 or 50 years, to some other place, to start another new life. He's probably right.

"I like it here," says Steve, pulling again on his e-cig. "I think I'll be coming back pretty soon. Shall we meet up?"

Andrew Wood



friendsofthepeak.org.uk | wardcnc.com
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WILL SELF

ON CRITICS, ULYSSES, AND THAT ORWELL ARTICLE

.....

Will Self is one of the most prolific and controversial journalists and writers of the last 25 years. Last month, *Shark*, the second novel in his trilogy of psychopathology, war and antagonistic-protagonist Zack Busner, was released to time almost providentially with his article in *The Guardian* proclaiming George Orwell a “supreme mediocrity”. But is that really what he said?

On 9 October Self is appearing at Ilkley Literary Festival to publicise his newest release. And so, braced for a conversation

that I knew might leave me having bitten off more than I could chew, I spoke to him over a cantankerous studio phone that played an unhelpful time-out game with our conversation.

This is the seventh time you’ve used anti-psychiatrist Zack Busner in your writing. What is it about this character that keeps you coming back to him?

Oh, well I don’t know. He’s been around since 1991 in my first book, and he’d appeared in bits and pieces in other narratives, but he never had an internal life until *Umbrella*. When I was thinking of *Umbrella* I did consider not using him, but then it just seemed like,

there he was. So much of the material of novels is the stuff that’s lying around, and he’s just been lying around a lot. But he does all sorts of things for me as a character. I’ve always been interested in psychiatrists as the gatekeepers of sanity, which is now our modern form of morality.

In *Concept House* in *Shark*, there’s a blurring between patient and psychiatrist. Is that part of how you see mental health?

No, the *Concept House* in *Shark* is based very, very securely on the kind of houses that R.D Laing’s Philadelphia Association set up. I had a friend who stayed in one in Notting Hill in the 1980s, so I saw it myself at close hand.

Shark’s narrative is completely circular. It starts and ends on the same sentence, so you can literally read it around and around, if you really wanted to...

Well, I hope you do really want to.

I’ve read it twice already, so you must have done something right. But circularity’s a really common theme. You have the shark circling, and you have Claude describing army drills “circling tighter and tighter like a tan fish trying to eat its own tail”. If everything’s circling around like that, do you see *Shark* as a pessimistic book?

At this point, the studio phone hung up on us for the first time. Luckily, Will Self is not one to let a minor technology malfunction throw him off, so we picked up, quite naturally, where we’d left off.

I don’t know what happened to you there, but I was just saying that you haven’t mentioned the most important circularities.

“MY MOTTO IS THAT I JUST WANT TO BE MISUNDERSTOOD”

What gets Busner thinking about the residents at the beginning of the book, is that he notices the paper bags with the discarded tampons under the sink. So the menstrual cycle is the most important circularity in the book. It begins with an acknowledgement of synchrony between women’s menstrual cycles, and ends with the death reverie of the mother. And the other main circularity that informed *Shark*, since it focuses on Hiroshima, is the circular orbit of the proton around the nucleus of the uranium 238 atom. In fact, the entire book is structured like an atomic model of uranium 238.

As for whether it’s a pessimistic book, I don’t know. I think the point I’m trying to make, and I’ll probably resolve your question in the third volume, is whether the relationship between humans collectively, and technological innovation, is productive or pathological.

A lot of people say your books aren’t easy to read, and you’ve argued that literary fiction doesn’t know it’s dead yet. Are you trying to resurrect it, or are you just having a lot of fun at the wake?

I think I’m just having a lot of fun at the wake.

But do you set out to write books that encompass more of the English language than other writers?

I’m both puzzled by difficulty, and by people saying that my writing’s difficult in its vocabulary. I just don’t understand what these people have been reading. They quite clearly haven’t read *Ulysses*, because it’s about 100 times more complex than anything I’ve ever written, and deploys a vocabulary that’s about 40 times wider. So none of these critics, presumably, have read *Ulysses*, if

they think my stuff’s so bloody hard.

Speaking of your wide use of language, you wrote a controversial article at the end of August calling George Orwell a supreme mediocrity.

No, I said that he had been appointed supreme mediocrity by those kinds of English people who love a talented mediocrity. I never said that Orwell was a mediocrity. The piece has been widely commented on by people who quite clearly didn’t read it.

Your argument seemed to be that keeping the English language stagnant, and having an ideal of what the perfect English was, was unhelpful and wrong in the way that language evolves.

Yes, it just is wrong. If you read the piece you’ll see that the attack is on the first paragraph of *Politics in the English Language*, where Orwell states something that is factually wrong about the nature of language. I just despair of our culture that some fucking hack then comes along and thinks he wants to have a pop at me, and he doesn’t bother to read the piece, and doesn’t address any of the fundamental points I make. But I don’t really mind. My motto is that I just want to be misunderstood.

Well, you certainly are that. Finally, what is it about Ilkley Literary Festival, and literary festivals in general, that you seem to enjoy doing so much? Because you’re quite a regular on the festival circuit.

I get paid for it. It’s part of my job. My job is to write books and present them to the reading public, and that’s why I do literary festivals.

Is it something you enjoy doing though? Speaking to the public face-to-face about what you’ve written?

Well, up to a point. But I don’t get a hard on thinking about it! [Laughs] I don’t think you’re going to put that line about getting a hard on into your article, are you?

I’m saved from answering that question by the dying of the phone line. When we resume, it’s for Will to drop in his final sliver of information, and turn the cantankerous phone into something quite serendipitous.

Hello again. This is ridiculous.

Never mind. Technology, you see. Technology and pathology. And the next book in the trilogy is, in fact, called **Phones**. And that gives you the hook for your article, doesn’t it?

Certainly, it does. It may be Will Self’s motto to be misunderstood, but in conversation he’s disarmingly unambiguous in a way that suggests that he may be right. The true problem doesn’t lie in the difficulty of his writing, but with a critical group of people who don’t always take the care to understand.

Laura Elliott

Will Self will appear at Ilkley Literary Festival on 9 October. Shark is available to buy now.

will-self.com



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FOOD

MEXICAN

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Everyone loves a good burrito, but despite the fresh simplicity of Mexican cooking, it's surprisingly hard to do justice to. Established in 2010, the Street Food Chef began as an events and market catering company, but they soon expanded across the city and now run two burrito bars in the city centre, on Arundel Street and Pinstone Street. Their approach is quick and affordable but doesn't scrimp on quality, with everything made freshly on the day. We spoke to co-owner Abi Golland about the origins of the business and the cornerstones of Mexican cuisine.

How did you get started?

My background is in childcare, and when working with children I knew the importance of making sure kids get to eat food that is freshly made and doesn't contain lots of additives. Richard was brought up in pubs and has run a restaurant

Street food really can be anything you want it to be. We love the interaction with the customers and the theatre of producing the food in front of them as they wait. It really is as fresh as possible. Meals don't wait under hot lights to be served and you can really taste the flavours when you eat a taco that has just been put together for you, using salsa and guacamole that have been made that morning.

What type of sweet dishes are typical of Mexican cooking?

We sell freshly made churros - vanilla donuts - with chocolate sauce and sugar. In Mexico, the street food sellers often serve ice cold jelly - something we have yet to try.

What dishes are typically cooked at home in Mexico?

Pico de gallo (which literally means rooster's beak) is the salsa that you will most commonly find. Sometimes it is called Salsa Mexicana, because the colours of the tomato, coriander and onion resemble the Mexican flag. We use

WE HAVE BEEN KNOWN TO CALL OUR FOOD 'SHEFF MEX'

previously. Our shared passion is to serve great tasting food that makes you feel good, and at the time it was difficult to find places to eat that were quick and reasonable priced, but also provided meals that were freshly prepared that day.

What are the key flavours, methods and ingredients in Mexican food?

Key flavours come from chillis, lime, coriander, raw onion, tomatoes and spices. There can be a lot of preparation and ingredients in Mexican food. For example, mole sauce has a large number of ingredients, including at least five types of chillis. Salsas include spices and chillis as well as fresh fruit and vegetables, and we cook our meat overnight to bring out the great flavours. But once this preparation has been done, the service is quick and simple, combining flavours to give the customer a different experience each time.

What is street food and why did you choose to adopt that style?

it as our mild salsa, so ours is fresh and zingy. One of our favourite Mexican breakfasts is huevos rancheros - fried eggs with a tomato sauce and tortilla chips. You can add black beans, chilli (of course), cheese or sour cream. A delicious alternative to bacon and eggs.

Is the Mexican food you serve different to how it's cooked in Mexico?

We have been known to call our food 'Sheff Mex'. We keep our salsas and meats as close to Mexican as we can, and we like to try specials that come from Mexico that we think our.

What's your flagship dish?

It's got to be the burrito. It is the most popular by far, although we think the tacos are the unsung heroes of the menu. Our shredded pork is the most popular filling,

How do you make your salsa so hot?

Habanero chillis!

Cassie Kill & Sam Walby | streetfoodchef.co.uk



CARNITAS

Recipe by Street Food Chef

Enter any Mexican taquería in California and you'll find carnitas on the menu, usually pork butt (the shoulder roast) - braised first, pulled apart, then roasted on high heat to caramelise. We source our pork locally from Moss Valley Fine Meats. We serve it either in a burrito with black beans, rice and salsa, or in a taco for a lighter bite.

Serves 4

-

600g pork shoulder
1tsp cumin seeds (toasted)
1tsp paprika
Cider vinegar
Salt & pepper

Lightly oil and salt the pork rind to make sure you get great crackling, then roast the pork at 175°C. After four hours, take the meat out of the oven, drain the juices and set them to one side. Take the crackling off. If it hasn't crackled enough, you can put it back in the oven at a higher heat (190°C), but keep an eye on it, because it can blacken quickly.

Pull the pork apart and cover it with a generous splash of cider vinegar, toasted cumin seeds, paprika, salt and pepper. Put it back in the oven for 20 minutes, then make a stock with the juices that you have set aside. Add some water and reduce it over the heat.

Pour a little of the stock over it, so that the meat soaks it up, and serve it with salsa and rice for a delicious Mexican treat, or serve with wheat flour tacos, salsa, iceberg lettuce, sour cream, jalapeños and coriander.

TEQUILA

By Jeff Boss

'Tequila? That's that stuff made from cactus juice with the worm in it that makes you trip if you eat it.' Okay, time to dispel a few myths about Mexico's national drink.

1. 'It's made from cactus'

It's not. It's made from agave, and agave is a succulent. Botanically agave has more in common with asparagus than a cactus.

2. The worm

Tequila never has a worm. Mezcal sometimes does. The worm is a moth larva (there are two types) that live on the agave. The farmers (campesinos) sometimes fry them up. They have more protein than rice. Why is it in the bottle, then? Possibly to check the alcoholic strength. If the worm is preserved, there's enough alcohol in there. 'Con gusano' (with worm) is marketing for the gringos. It's just a bit of fun, although any quality producer wouldn't actually put a worm in their product.

3. 'If you eat the worm, you trip'

Sorry, you don't. That's a confusion between the word 'mezcal', a distillate created from fermented agave, and 'mescaline', the psychoactive drug that occurs naturally in the peyote cactus found throughout Mexico. Mexican cactus drink and Mexican cactus drug - you can see the confusion.

Want to know the difference between mezcal and tequila? Come and see us at StarmoreBoss and all will be revealed.

Photo by Brendan Tyree

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WORDLIFE

HOSTED BY JOE KRISS

.....

We've got a mix for you this month - one poem, one prose piece and a round-up of Word Life shows. Off The Shelf, Sheffield's annual celebration of reading and writing, is well covered in this month's Now Then, but it feels important to point out its scope. Events vary from exhibitions, readings, plays, promenade performances, public interventions, workshops and events for young people. It's one of the leading literature festivals in the UK and we're lucky to have it in Sheffield.

There will be a brochure in every good cafe, bookshop, library and museum across the city, probably next to where you picked up this mag, so give it a good read. You'll be surprised what you find.

JOE
wordlife@nowthenmagazine.com | @wordlifeuk

.....

OFF THE SHELF OPENING EVENT

11 October | Winter Gardens | Free

Come and celebrate the opening of Off The Shelf with us with an all-day event featuring a bookswap, poetry films and open mic performances. Pop down at any time between 10.30am and 4pm to take part in activities running on the spot.

PICTURE THE POET OPEN MIC

17 October | Graves Gallery, Central Library | £3

Picture The Poet is a brand new touring exhibition of photographic portraits of the most important contemporary poets. We're bringing a selection of some of the leading writers in Sheffield to the space alongside an open mic. There will be featured performances from Helen Mort, Steve Scott, Gevi Carver, Ben Wilkinson and Tim Leach. Starts at 7.30pm.

OFF THE SHELF PARTY

1 November | Queens Social Club | £5

Another Off The Shelf party from us, featuring a poetry slam, featured performances from poets such as Hollie McNish, and a performance from one of Sheffield's leading bands, Mudcat Blues Trio. It's the largest slam event in South Yorkshire, with local poets slugging it out to be named Off The Shelf Slam Champion 2014. 7pm start.



Interested in performing or writing something for Wordlife? Contact Joe Kriss at wordlife@nowthenmagazine.com

Back Of The Bus

I'm two seats away from the back of the bus. I'm only here because there's no places at the front. And I'm terrified of hearing anyone say my name.

For the last hour I've been pretending to be asleep. I'm gripping my bag, trying to block out the whooping and shrieking, the pushing and shoving. I pull up my legs, draw in my shoulders, roll into a little ball in the corner of the seat and press my face hard into the cold window as if I can disappear.

I'm thinking of the new puppy at home, its silky fur and its wet nose, and the puddle it made on the kitchen floor this morning. I'm thinking of my brother trying to clean his trousers with soap and a nailbrush in the bathroom after a chocolate bar had melted in his pocket. I'm wondering if I could learn a new prayer to say at bedtime.

What I'm not thinking about is trying to open my parents' bedroom door and finding it locked, or the television programmes that are abruptly switched off, or the embarrassment of finding my father naked in the bath, or the blood in the toilet bowl one morning. I'm not going to think of the word experienced.

I can hear them opening cans of coke that should've been drunk at lunchtime and playing Truth or Dare. And all of the dares are to kiss someone. Not a peck on the cheek. It has to be an open mouthed, tongue down the throat, full on, proper, girlfriend boyfriend, wet lips moving together, squidgy, taste each other, smell each other's sweat, intimate snog. I've heard the girls talking about being embarrassed if boys bite their lips or bang their teeth.

There's giggling and swapping of seats, and I know some of the girls are on the boys' knees and one of them will be Trisha Bell. She's the most experienced.

Why isn't Miss Marshall coming to stop them? I wish I could've sat nearer the front. I know which boys are on the back seat and I think about which of them it would be the least excruciating to kiss. David Dolan is of course number one because everybody fancies him; second Antony Weir, although he's got a girlfriend so I'm not sure if he'll even be playing. Third, it'll have to be Laurence Appleton, he's got nice hair and his clothes are always clean and he even

sometimes talks to me at break. Tony Johnson is too tall and gangly. Michael Bryant is too small with buck teeth. Gary Cliff has ginger hair and he's fat, and I know he's at the front of the bus, probably deliberately saving himself from this humiliation. Peeping out of one eye, I see we're passing the church on the hill. We're nearly back. I squeeze my eyes tight again, willing the bus to arrive back at the school.

'Anne Marie,' someone calls.

I ignore it. They'll pick someone else quickly enough.

'Anne Marie.' This time it's a few of them shouting.

I feel someone sit beside me.

'Come on, Anne Marie.'

I'm pulled reluctantly to the back seat.

'Truth or dare? Truth or dare?' The faces crowd round as I force myself backwards into the rough seat away from the pack. I can't say, 'Truth'. I don't want them to make me say things out loud.

'Dare,' I say.

'Kiss Martin Harper.'

Martin Harper's got a tooth missing. He knocked it out when he jumped off a wall in the school playground so he wears a plastic palate with a piece of metal and a false tooth attached. He's got a funny smell. His skin's yellow and his hair's all greasy.

I shiver as the bodies on the back seat shuffle along and Martin Harper squashes in beside me. He doesn't seem to smell so bad today; maybe he washed especially. I turn my head towards his, close my eyes and open my mouth like I've practised on the back of my hand. It feels like he's trying to eat me. His lips press hard and move fast around my mouth, and now I can feel his arm slide around my back and he's slowed right down. I open my eyes. The wolves have moved on. Martin Harper and I clutch each other and carry on a bit longer 'til I pull away. He looks at me and I know he wants me to say something or smile, but all I want to do is wipe my sleeve over my face and go home.

Ledlowe Guthrie

Orange Umbrella

Some idealism of the east,
is not reached by superfluous consumption,
of rice, and other mindless musings,
chewings.
Slush for brain waves,
You get stung by crushing realisations,
No need for hot showers,
Oh to live by the light of candles.

Soon it becomes apparent that;
admonishment of pillars of high society,
Isn't a perfect answer.
And as the rain comes crashing down,
bruising your ego,
Damp rule book pages bleed together.
Even some of the monks are wearing sandals.

Elspeth Vischer



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COOL BEANS

A GUIDE TO LIFE DRAWING



From underwater basket weaving to shouting at passing traffic, we've all got our hobbies. But one hobby in particular is fraught with obstacles, dangers and outright peril: life drawing. For the uneducated, life drawing is the practice of illustrating your own life from start to finish with colouring pencils... Oh wait, I've got my life drawings mixed up again. The life drawing I want to discuss is basically a bunch of people looking at a naked person and graphically transcribing that image to paper.

MODELS

1. Being disrobed in a room full of strangers can be traumatic. Casting your mind back to a particularly nice holiday, beloved pet or favourite boxset should alleviate the panic. In the likely event that you become aroused, don't be ashamed or embarrassed. Loudly and proudly announce your state of arousal and name the person in the room (or sordid thought) that inspired it.
2. Everyone wants to look buff in the buff, but staying in shape is far too much effort. Top tip: use a powerful Hoover to tighten your excess skin and flab, then tie it off with an elastic band round the back. You may need a friend to help you with this.
3. Give yourself that exotic, Mediterranean feel by covering your modesty with a tiny leaf.
4. If you can't find any tiny leaves, try accessorising with other props – vintage jewellery, potted plants, gimp masks, feather boas, religious scrolls, a wizard's hat. The possibilities are endless, but remember - less is more.
5. If you're still uncertain about the idea of standing in your birthday suit, exposed for all to see, invite friends, family and workmates along for support.
6. When the big moment finally arrives, it's of the utmost importance that you get the pose right. My advice is to stick with one of the classics: the Cup & Recline, the Squat Reveal, the Handstand Dangler, the Reverse Mangina or the Surprised Mid-Star Jump.

ARTISTS

1. Practice by drawing anything that looks remotely like an unclothed human. The correct assortment of fruit and vegetables will do the trick, as will two rodents and a snake.
2. Once you've begun your task, you have full licence to interpret as you wish. If you believe that the model would look better with bunny ears, a massive Cuban cigar or a poorly rendered tribal tattoo, or all three, you are well within your rights as an artist to add them in.
3. When your model for the evening reveals him or herself, alleviate the awkwardness by exclaiming, "Well, that leaves nothing to the imagination. Am I right?!" If for some reason that doesn't work, repeat the same line at the next class, only louder and with accompanying hand gestures.
4. If there's a particular wrinkle or curvature you are struggling to get down on paper, don't be shy about getting up close and personal. If you can't smell your model, you're not doing it right.
5. Put more of yourself into your work. Why use paints and oils when bodily fluids are readily available (and much cheaper)?
6. Keep all romantic feelings towards your model at bay. They don't feel the same about you. They're just using you for money.
7. Real artists never compromise. If anyone makes any suggestions or criticisms of your work, smash it up and storm out. Deep down, you know you're better than everyone else in the room.

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Monday 13th: Toffee Music Hall and Vaudeville Club. £3 All proceeds go to Weston Park Cancer Charity

Tuesday 14th: Wagon Wheel Presents: Roaming Son, Stiv Cantarell & The Silent Strangers and Tsar Nicholas III & The Exiles. £6 otd

Wednesday 15th: Folk At Shakespeares Presents: Bella Hardy & Cara Luft. Trans Atlantic folk collab £11 adv

Friday 17th: Cape & The Castle. Folk group, £5 otd

Tuesday 21st: Otis Gibbs. Maverick American Folk singer songwriter from Indiana telling. £9 adv

Sunday 26th: Yarbo. Folk music. £TBC.

Tuesday 28th: Bridie Jackson & The Arbor. Hauntingly ethereal. £6 adv

Thursday 30th: The Hokum. Named after a humorous style of American Blues music (possibly). £4 otd





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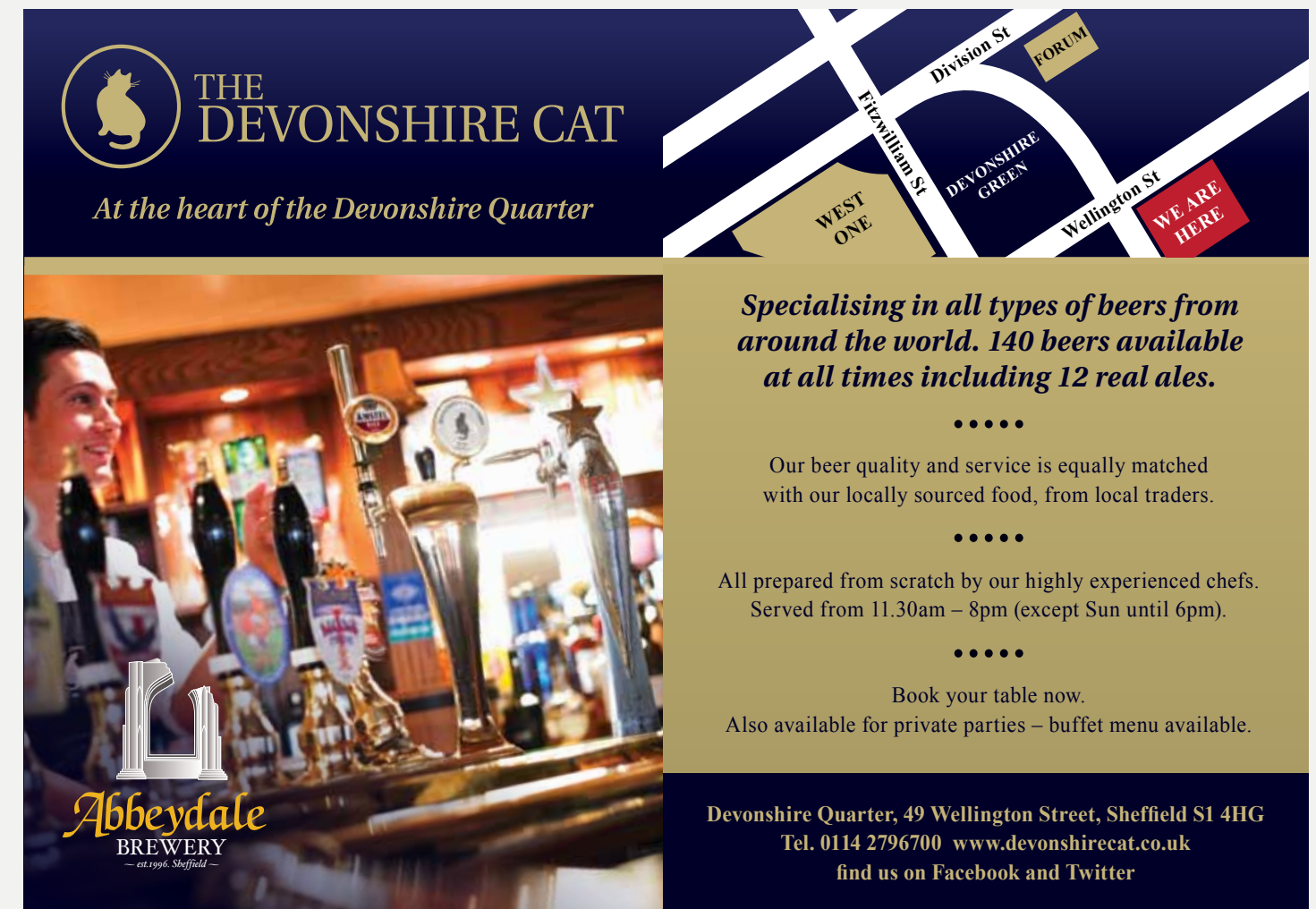
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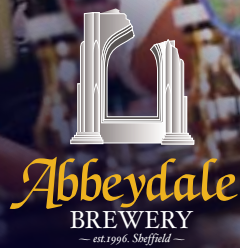
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JEREMY MANN

THE SHOWER OF MENIAL MOMENTS

.....

We do our best to cover as many bases as we can with artists featured in *Now Then*, but there's always the feeling that more traditional forms get less coverage. Jeremy Mann is a great example of a contemporary artist who takes what might be considered traditional techniques and mediums and gives them a fresh, modern twist. Just at home behind a camera as he is in front of an easel, Jeremy's work has a hazy, dream-like quality, as though it has absorbed some of the fog of his home city, San Francisco. It's a pleasure to show his work on these pages.

Who or what inspired you to become an artist?

No honest explanation for that one. I think the idea of an 'artist' isn't so much a definition of 'one who moves paint around on stuff' as most people perceive it, but rather a creative soul aware of the mystery and pattern of life whose inner child stays alive, yet the adult harnesses and hones the skills needed to convey their thoughts.

Your subjects are quite varied - portraits, cityscapes, wildlife, still life, abstract compositions. Which do you feel most at home with?

All of them. It's unfortunate that artists are pigeonholed into a genre, and I believe most artists stay in their holes for obvious reasons. Once you feel you are on the path to perfecting one subject, why would you try your hand at something different? When people praise you for a certain subject, why would you disappoint them and do something else? It's scary to many artists, but I love it. I love the challenge, and to test my mettle across multiple outlets.

Artists should express themselves in all genres. I'm very much into photography, what some might call creative writing, and any other creative outlet to get this shit out of my head. Just like the thrill of travelling the world, it's nice to place yourself in realms where you don't feel at home.

Can you describe the process of starting a new painting?

I suppose most people are often interested in the actual step-by-step processes for obvious reasons, which kind of aggravates me because there are no magic clues hidden directly in those moments. The magic is in the shower - those menial moments of your day. Don't allow menial moments - bathe in them.

Anyway, it depends on how I'm feeling at that time. The first stage is a drawing stage, a reductive process with one mix of pigment, hued in the tone of the envisioned final outcome of the piece. The second stage is simply a technical one, either

staining all areas with color values to bring the overall value down, as I prefer to paint light over dark, or on some paintings I cover the entire piece with a semi-opaque hue of pigment to allow for atmospheric play. The third stage - which also involves stage four, five, six, whatever - is simply to paint the damn thing. It's the time when paint is applied and moved, scrapped and added, blended or scumbled, thrown, rolled or brushed.

What artistic techniques are important to your practice?

Most important in my philosophies are plein air [painting outdoors], life study and mark making. I'm most often drawn to paintings where the artist has depicted an image with marks impossible to dissect. To me, that is a sign of a knowledgeable artist - controlling symphonies by a wave of the hand and eliciting emotions without the distractions of poor paint handling.

Studying from life, and especially plein air, is the only way to discover where essences exist in painting. When studying anatomy, for instance, you cannot simply stare at a naked body and understand all of nature's intricate connections and parts. You have to get in there and take it apart, find out how it lives and breathes.

How do you spend your days?

Depressed and drunk.

What are you working on at the moment?

I'm writing this on my phone somewhere over the Atlantic on the way to a workshop in Portugal, plein air painting in Morocco, a solo show in Milan, and some life experiences in Berlin. Having finished two shows recently, I'm off to clear my head and prepare for a massive solo show at the John Pence Gallery [in San Francisco] in the summer of 2015. I'm also considering publishing a small book, entailing mostly passing thoughts, behind the scenes things, my photography work, sketchbook and plein air studies I've never shown.

Good advice you wish you'd been told earlier?

Everything will be ok. Or "fuck 'em". Not sure which.

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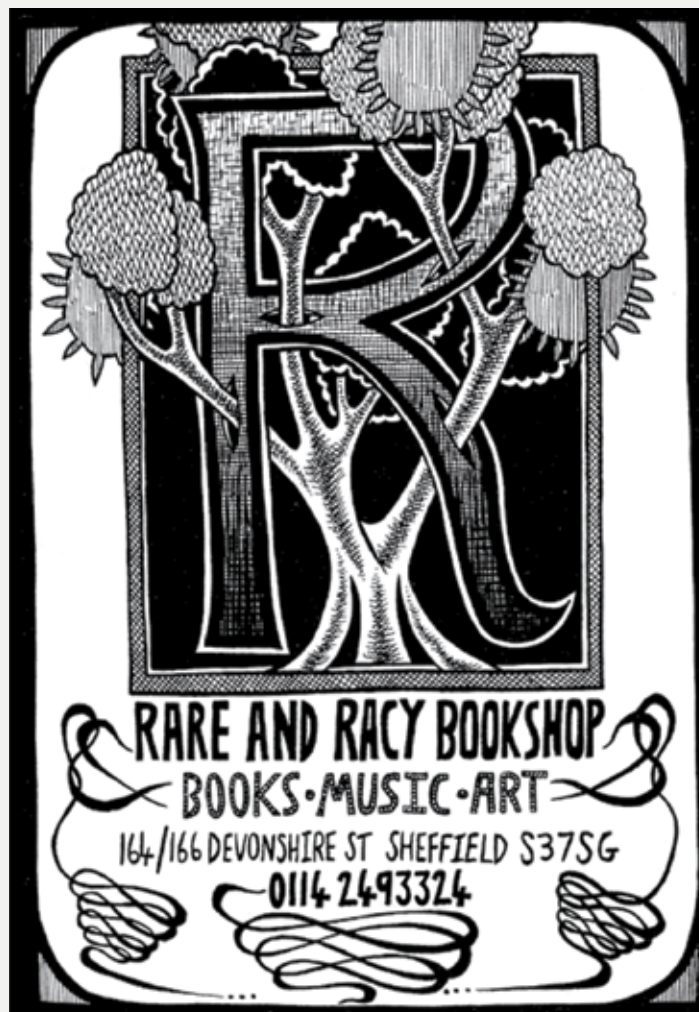
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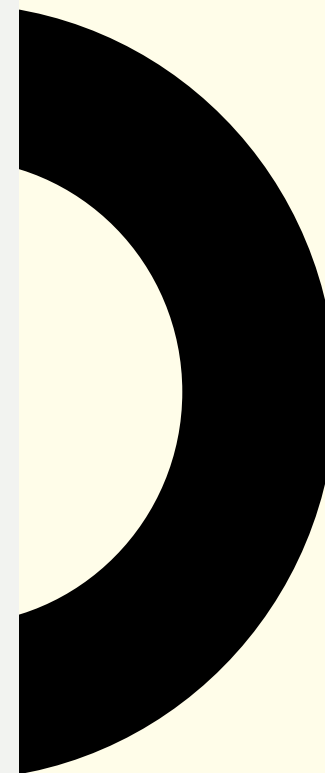
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SOUND

TOMMY YODAN: MUSIC HALL HERO

.....

In 1844, Friedrich Engels wrote that “immorality among young people in Sheffield seems to be more prevalent than anywhere else”. In fact, early music hall was transforming working class culture in Sheffield by introducing a huge variety of popular and high brow entertainment to affordable venues. One of the key figures in its development was the tenth son of a farm labourer from Kirk Sandal, near Doncaster.

Tommy Youdan was born in 1816 and followed older brothers to Sheffield to look for work. After being a labourer, a silver stamper and a beerhouse keeper, in March 1849 he opened Youdan's Royal Casino at 66 West Bar. It was so successful that it was enlarged twice that year to hold 1,200 punters and a stage big enough for elaborate shows. Despite its size and nightly entertainment admission was still free, suggesting drink was the main attraction.

But Youdan wanted to offer high quality, affordable entertainment to his working class clientele. The 1843 Theatres Act required licences for all sorts of dramatic performances, and theatre managers informed on music hall owners who were encroaching on their turf, so Youdan used terms like ‘illustrated ballad’ and ‘duologue’ to avoid paying. It didn't always work. In 1850 he was fined £20 for 18 nights of ‘operatic performances’. The fact that he could pay the fines shows that the working class appetite for music and drama made it a lucrative business.

In the same year he changed the name to the Surrey Music Hall, a bold statement of intent because Sheffield's foremost respectable concert room was the Music Hall in Surrey Street. The range of entertainment on offer was huge, from high-grade musicians, opera and ballet to animal acts, comics, ventriloquists, dramatic readings and ceiling walkers. Youdan's blend of low prices, classy surroundings and programmes mixing high brow and popular entertainment was so successful that it spawned a rash of copycat venues. When a rival took over a massive former circus in Blonk Street, opening it in 1851 as the Adelphi, Youdan responded by investing £5,000 on expanding to a capacity of 3,000. At Christmas 1851 he advertised his ‘elegant establishment’ as ‘the Emporium of Economical Intellectual Amusement’.

The Adelphi got a theatre licence in 1852. Its manager and the Theatre Royal's owners repeatedly took Youdan to court for staging unlicensed shows. Determined to prove his respectability, Youdan made himself a popular public figure through charity work and canny PR. He gave beef and blankets to the poor, hosted an open air tea for 2,000 old ladies to

celebrate the end of the Crimean War, and bought a menagerie of stuffed animals for educational display. But even his philanthropy got him into trouble. In 1856 he advertised the sale of a four-ton ‘Monster Twelfth Cake’ in portions, some containing medals entitling the holder to a cash prize. Cautioned by the authorities under the Lottery Act, he was forced to sell it off with no prizes.

In 1858 Youdan's popularity and public spirit got him elected as a Town Councillor and a member of the Board of Workhouse Guardians, positions in which he worked conscientiously to improve conditions for the Sheffield poor. The following year he took on the lease of the Adelphi, removing a major competitor, and used it as a warehouse. This turned out to be his saviour when, in 1865, the Surrey Music Hall burnt down. He reopened the Adelphi as the Alexandra New Music Hall and eventually got his theatrical licence, allowing him to bring the greatest stars of the day to Sheffield audiences at affordable prices.

Youdan also had a hand in the early development of the next great mass entertainment - football. He donated the trophy and prize money for the Youdan Cup, the world's first cup competition, featuring 12 teams from the Sheffield area, including Pitsmoor, Broomhall, Heeley, Norton and the winners – and only team still going – Hallam FC. Even after his death in 1876, The Alexandra was popularly referred to as Tommy's up until its demolition in 1914. Because of Youdan's vision, drive and ambition, Sheffield had a much richer music hall culture than most other industrial cities. His love of popular entertainment and his desire to improve the lot of the city's poor led him to have an important hand in the development of music and football in the city, two passions that its residents still hold dear.

Jack Windle

Tommy Youdan appeared as a character in Harvey Teasdale: The Sheffield Man Monkey, a play staged as part of Festival of the Mind last month.

LIVE

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CATE LE BON

18 SEPTEMBER
PLUG

Cate le Bon drops in to Plug to promote her third album, last year's **Mug Museum**, recorded in LA after her move from west Wales to the West Coast. Though there are distinct traces of a Californian vibe, Cate's music and her muse are definitely, and defiantly, Welsh.

Support on this tour is H Hawkline, aka Huw (Cate's boyfriend), backed by Sweet Baboo on bass and Dan Ward on drums. The first impression is of a Doug Yule-era Velvet Underground. The musicians are all very capable and flexible, but they keep things simple and pretty sparse, chugging away in an early 70s NYC groove.

Cate takes her place stage right, not in the traditional pop star position of upfront and central. The first three songs ('No God', 'Cyrk' and 'Are You With Me Now?') are performed with no between-song chat, her delivery earnest and understated. Album opener 'I Can't Help You' is brighter and more upbeat and, though some of the album's subtleties are lost in the live sound, the band gel into a dynamic ensemble.

The band - Huw, Baboo and Ward - generally play in a restrained manner, complementing Cate's engaging songs, occasionally exploding into a psychedelic frenzy, as in the two-minute mid-section of 'Wild'.

Cate ditches her guitar mid-set for a couple of numbers and this seems to free her voice to stretch and soar beautifully. 'Sisters' and 'Cuckoo Through The Walls' both feature great circular keyboard motifs, and in the latter the band peak in a cacophonous climax, before an angelic vocal coda. The main set finishes with 'Fold The Cloth' and Cate really shows her chops with two potent guitar breaks.

The encores surprise and enchant. The first is a cover of Thin Lizzy's 'Wild One' ("You asked for this, Sheffield"), with Cate and Huw replicating Lizzy's duelling twin guitars, and the second is 'Frank Mills' from the **Hair** soundtrack, sung solo by Cate. A dramatic and uplifting end to the evening.

Pete Martin

DAVID THOMAS BROUGHTON

9 SEPTEMBER
GREYSTONES

Sam and Sofia are quietly doing great things in Sheffield, bringing some of the most talented singer-songwriters to our fair city. Tonight they're hosting an artist who has been making music for almost a decade now.

David Thomas Broughton is an interesting character. Often labelled as a folk singer, the Yorkshireman is much more than that. He's an incredibly talented singer-songwriter who is a consummate showman with an air of eccentricity and surrealism. He has a string of releases behind him, including a fruitful collaboration with chamber music group 7 Hertz. **Sliding The Same Way**, the new album, is a partnership with a cappella voice trio Juice Vocal Ensemble. Tonight they open for and accompany him.

There's an atmosphere of intrigue and anticipation in the Backroom of the Greystones as Juice Vocal Ensemble take to the stage. I must confess I have no idea quite what to expect. They mainly perform songs from their new album, mixing covers of well-known songs like 'You Don't Love Me (No, No, No)' and 'A Little Respect' with more leftfield fare. Whilst their interpretations work well, it's the more experimental work which leaves a lasting impression.

No two David Thomas Broughton performance are the same, and tonight we're treated to a show which at times borders on the theatrical. His live music is based heavily on spontaneity and improvisation. Using a loop pedal and guitar to full effect, he's on top form. There's a lovely moment when he discovers a loose floorboard and inserts it into a song. Juice Vocal Ensemble play along with his shenanigans, often feigning boredom as he wanders off in odd directions. At one point they spread to all four corners of the room, their voices combining in perfect harmony. They complement each other beautifully, making for a mesmerising set full of charm, subtlety and damn fine music.

Rob Aldam

THE TOASTERS

17 SEPTEMBER
RIVERSIDE

Hailing from New York, it's fair to say that The Toasters are the real deal. If it was politeness that got Leeds band The Indecision through their set and energy that blew the roof off for Sheffield's own Smiling Ivy, then it was professionalism and experience that took the trousers off the night for The Toasters.

Taking to the stage after a fire alarm, the 80s legends plunged into a set of ska classics and engaged the mixed crowd, made up roughly of 50% former mods and 50% ska loving youth. Each intro and crescendo moulded together like hot dog and mustard as they roared through the set.

Lead singer Robert 'Bucket' Hingley chatted to the crowd at every opportunity, changing any city reference to the words 'Sheffield' and 'Yorkshire' above a bed of uptempo jazz that resonates with its back street big apple roots.

Key moments included a five-minute instrumental jam which saw the crowd whipped into a frenzy, with articles of clothing and a pair of crutches waving in the air, amongst other party tools, whilst 'Don't Let The Bastards Drag You Down', a track dedicated to politicians all over the world, was another delight.

The frontman explained how he can say what he wants in the people's language, "because they won't understand," a sentiment which renewed vigour in those intent on creating a raucous end to the night.

The band could be summed up in my own words, but echoing the words of Cool Beans resident DJ Fat Pig is just as fitting. "How fucking good was that?" he said. "They are possibly the best band in the world." Hyperbole perhaps, but the excitement behind the words was felt by all in the room.

William Hitchmough

LISTINGS

HOSTED BY
ALEX HEF-TEE

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The familiar cascade of orange crispy leaves fall from the sky on a country still held precariously together. The political elite returned to Westminster a few weeks ago thinking, "I need a lie down," after the old two-party certainty was rocked heavily. It would be a shame to let them off the hook. Here's a selection of the best parties and community events to discuss insurrection at.

BERMUDA

4 October | Secret Location | £5/£7

A new night from the wider Off Me Nut / Liquid Steel collective at a special secret location. Expect excellent and deranged gully footwork from Notts deviant Lenkemz and a special debut from naughty duo Superior Cornrows, ready and waiting to brighten up bassline's murky soul with spaced-up Sheffield party tunes. Location released on the night.

SENSORIA INTERACTIVE FILM NIGHT

5 October | Trafalgar House/Sylvester St Car Park
£6/£4 (£20 per car)

Sensoria Festival closes with two immersive film experiences. Follow your nose to Trafalgar House, where you will seep into a 'scented cinema' screening of **Alice in Wonderland**, or park up and make out at Sylvester Street car park for a drive-in showing of **Back to the Future**.

PANGAEA 'FREE PALESTINE' CARNIVAL

10 October | Dada Bar | £4/£1 in fancy dress

Sheffield's original tropical movers present the planet's bounciest bangers once more. Soca, afrobeat, jungle, klezmer, Arabian uzi-wielding spirits, ska, fancy dress, pangaea punch, live trumpets and more. All proceeds to Gaza Crisis Appeal.

ROAMING SON

14 October | Shakespeares | £5/£6

Three bands with excellent and substantial names will provide Tuesday evening's entertainment for South Yorkshire's Americana enthusiasts. Roaming Son are Sheff City bluesy rock & roll snarlers with a superb live reputation. Supporting are Stiv Cantarelli and The Silent Strangers, a renowned Italian alt country group, and the fantastic Tsar Nicholas III and The Exiles from Leeds.

VIV ALBERTINE

22 October | Sheffield Students' Union | £8.80/£7.15

A life at the heart of punk as it emerged in London, another life as a television director, a third life reborn as a solo musician since 2012 - Viv Albertine, guitarist in The Slits, provides a vital insight into the past and her ideas of the future in her book, **Clothes Clothes Clothes. Music Music Music. Boys Boys Boys**. Part of Off The Shelf Festival.



BRIGANTII

FIND YOUR WAY EP *Self Released*

Injecting old styles with a new zest and energy, Sheffield band Brigantii unite indie, soul, hip hop and ska with skill and vigour. Their latest EP, **Find Your Way**, come out at the end of the last month, their second release after last year's debut, **The Carlton Breezy** EP.

Find Your Way opens with the soulful title track, which has touches of reggae in the organ playing and vocal delivery. Jamaican music seems to be a constant foundation for a lot of the songs. The following piece, 'Last Time' rests on a ska rhythm, with half-spoken, half-sung vocals that also give a nod to hip hop. Brigantii then slow things down with the mid-tempo ballad 'Nowhere Street'. The song creates an emotive ambience before leading up to a succession of keyboard, saxophone and guitar solos. The EP concludes on an energetic note with the driving intensity of 'Piece By Piece' and the upbeat funk of 'Test and Measure'.

Brigantii haven't taken their music in a totally new direction with Find Your Way, but they sound more confident and refined than they did on their debut. Some acknowledgement should also go to 2Fly Studios, whose production adds a sense of weight and clarity. They have helped polish the tight and immediate Brigantii sound without diluting the band's style or personality.

Paul Robson



CARIBOU

OUR LOVE *Merge Records*

If you were to sit in on a campaign plotting session at a leading advertising agency for an afternoon, even if you were to stuff your ears with cotton wool and loudly hum nursery rhymes the whole time, you'd still emerge from the meeting crystal clear as to what sells in our modern consumerist times. Blu-tacked to the walls of every marketing planning room the world over are the words 'sex' and 'hashtags'.

In recent years, owners of various successful YouTube music channels must have gained just such an insight, as the onslaught of a musical scene laced heavily with #DeepHouse and static images of scantily clad women has been gaining traction so fast that NATO has convened to consider an airstrike. This humdrum brand of insipid, soulless house music has, like some kind of tedious sci-fi plot, managed to break loose from the confines of the internet and is now heavily influencing the real-life charts, and real-life artists.

Which is why the opening track to real-life artist Caribou's latest album, **Our Love**, comes accompanied by the ominous buzz of missile-equipped drones from above, as the brow-furrowingly limp 'Can't Do Without You' sighs into existence. It's been four years since Dan Snaith's last full outing under this guise, the excellent **Swim**, and it initially seems like the swell of external mediocrity has tipped his finely poised balance of emotional intelligence and organic warmth into the lakes of faux-sensitive guff.

Thankfully, the rest of Our Love largely recovers the ear for pinpoint percussive and melodic flourishes that has garnered Snaith such well-earned acclaim. The candescent space disco of 'Silver' and 'Your Love Will Set You Free' are joined by garage-rooted numbers like 'Julia Brightly', while the Jessy Lanza-featuring 'Second Chance' doesn't need a grainy lingerie shot to arouse seductive sensations.

Jack Scourfield



OBJEKT

FLATLAND *PAN*

This stunning record opens with 'Agnes Revenge', referring back to a track on a previously released white label. It's a prelude which sets the scene for the record, with rich, wide pads swelling up between glimpses of sonic devastation. Agnes is angry about her previous demise, and she pops up again later on for another interlude in which she gets her rhythm back, but remains uncanny all the same.

After this moody introduction, those tell-tale stuttering rhythms that make Objekt's sound so distinct enter, propelling much of the album. Some might see this similarity as a fault, but the amount of immaculately detailed variation maintains interest, and despite the rhythmic framework being more complex than the 4x4 that's recaptured the heart of much modern electronic music, it has the same time-folding effect in repetition.

There are, in any case, many points where rhythm takes a back seat to other elements, whether gooey washes of chords, manipulated vocals or soporific moments of relative stability, though all seem to be painted from the same palette. Ultimately, this record is very much designed to be heard as an album, and while there are plenty of tracks that artful DJs will find a place for, it doesn't make sense to dissect them one by one. It is better seen as a whole - a record of great beauty, brutality and groove, offered up in a way that overall is more akin to a disturbing picture than a story, a non-linear **Flatland** resisting too much interpretation, existing entirely unto itself and its reference points, of which discerning listeners will find many. Listen hard and you will start to be rewarded. Then listen harder.

Ben Dorey



VASHTI BUNYAN

HEARTLEAP *Fat Cat*

Prolific is not a word you'd ever ascribe to cult British singer-songwriter Vashti Bunyan. The release of her first album, **Just Another Diamond Day**, in 1970 was followed by 30 years of silence. Discouraged by poor sales, she abandoned a career in music. In 2000, the album was re-released to great critical acclaim. Spurred on by the burgeoning freak folk movement, she released **Lookaftering** in 2005, garnering similar plaudits. While Just Another Diamond Day was forward-thinking, her follow-up was an artist looking back.

Despite being unable to read or write music, Bunyan made the decision to be responsible for writing, arranging, playing, recording and editing this time round. Largely produced in a studio set-up in her Edinburgh home, the process took seven years. It's been a very personal journey and a gradual learning curve. An inability to play many of the instruments led her to embrace synthetic instrumentation for the first time. Instead of distracting from the simplicity and beauty of her voice, **Heartleap** feels like her most organic and natural record.

Heartleap may turn out to be her last album, but it's easily her best. Haunting lullabies mix with sorrowful laments to create music so achingly beautiful and introspective that it almost transcends into the spiritual. With every listen it seeps deeper inside you, becoming more powerful and profound. Her career has been a long, often painful musical journey, and whilst Vashti Bunyan has arrived at this point in a very unorthodox way, it has only added to the magic. With Heartleap she leaves us a collection of songs bordering on perfection, one of the best albums of the decade and possibly the most beautiful record I've ever heard.

Rob Aldam



Photo by India Cranks

KATE TEMPEST

POET, PLAYWRIGHT, RAPPER

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“I know we’ve only just met, but can I have a cigarette?” It’d be pretty much impossible to turn Kate Tempest down, not only because she’s kindly taken 20 minutes to talk to me before she steps out onstage at Shambala Festival with her new live hip hop album, but because of her piercing blue eyes. It’s a cliché to talk about a writer’s eyes, but there really is something quite stunning about how Kate Tempest looks at you. It’s vulnerable and fierce at the same time, almost as if she knows about that 20p you stole from your mum’s purse to buy some ice lollies when you were 10.

Kate Tempest is a force of nature at the moment. Recently selling out almost all of the dates for **Brand New Ancients**, and now touring the release of her Mercury Prize-nominated hip hop album, **Everybody Down**, she has a new poetry book and novel to follow which expands on the characters she created for Brand New Ancients. We caught up with her to talk festivals, character-led narrative pieces and advice for any aspiring writers.

How have you adapted the album for a live set?

It’s really cool what we’ve done actually. I’m really proud of it. Obviously it’s all electronic music, but we want it to feel live.

So we’ve got two drummers playing [Roland] SPDs, triggering all the parts, and then Dan Carey, who’s the producer of the record, plays synths and Anthia Clarke sings and backs me up with a lyric. It feels really live, like it’s a band actually playing but it’s electronic, so it all sounds really bass heavy. The worst thing that could happen is you’re playing to a grid and you’re just locking in. There’s not much space to go off on a tangent when you want to.

How is the reception different when you do live music to when you do poetry?

It’s a completely different thing. When you’re telling poems it’s intense and it’s very naked and it’s a listening thing. With this, there’s much more of a party. Hopefully people are still listening, but I didn’t want people to be so worried about not catching the lyric that they can’t enjoy the music. Often when you’re rapping with drummers or rapping with beats you’re obviously not going to hear everything, so I wanted to create a show that was involving and exciting as a show and was a party. Then people can go and find the record later. I feel with this set up it’s a completely different experience, which is welcome for me because I’m still doing my poetry. I’ve got a new book coming out. I’ll be touring that. That’s a really nice thing to do separately - to have this thing I do with the band - because there’s different parts of my personality and different energies that I like to explore.

Is the novel completely different to the album?

The novel has the same characters in it as the album and

stuff off, so getting back on stage and just having a great time for an hour is such a great relief. I feel like the luckiest girl in the world. It’s my dream.

You started off MCing when you were 13. Is this the project you’ve always wanted to do?

I wanted to make albums, definitely. I wanted to be a rapper and make music. Music was the thing that turned me on to writing. But I’m really, really glad of the times I’ve spent writing poems. I’m really excited about being a poet and being a playwright and a novelist, but I have a special relationship with music. It’s very nourishing and exciting and it feels very natural when I’m jamming. It’s like an old friend.

Are there any upcoming poets or musicians that you think we should check out?

There’s a guy called Zia Ahmed, who’s a poet. He’s brilliant - really dry humour, really beautiful language and turn of phrase. There’s a singer called Rag ‘N’ Bone Man, who’s just great, from South London as well. He’s a big, scary looking guy but he’s got this beautiful, sweet voice. And then obviously Hollie McNish. She’s doing great. I’ve got a lot of time for people who are doing their thing.

Have you got any advice for upcoming writers and musicians finding their feet?

There’s a book I was reading just today, actually. There’s a poet called Rilke who wrote a book called **Letters to a Young Poet**, which is a collection of his correspondence to this young guy who was writing poetry, and I think he says it so perfectly.

“THE ONLY PERSON WHO KNOWS THE VALUE OF WHAT YOU’RE DOING IS YOU”

characters from Brand New Ancients in it as well. The book that’s coming out is a new collection of poems. The novel won’t be out for ages. Because I’m doing this, I don’t have much time to get it finished.

Recently you’ve been doing a lot more character-led pieces, with Brand New Ancients and with the album. Where did that influence come from?

I started writing for theatre. Before that I hadn’t really thought about narrative in that way. I’d always been interested in storytelling - I’ve always loved it - but I never thought it was something that I could explore in a satisfying way. I was completely blown away by how it feels as a writer to let the characters say the stuff, to let the work do the talking. It’s easy, once you’ve written a piece, to say that that’s what I was trying to do, but actually it’s just what’s coming out. It’s just what was buzzing in my head at the time.

Where do the characters come from? Are they from friends or overheard stories?

They’re not ripped off people that I know, but they are people that I know because they’re my characters. I love them. They’re me and they’re you and they’re everyone I’ve ever met and everyone I’ve ever loved. It’s not autobiographical but it’s from life, definitely.

What’s it been like touring the album so far?

It’s been a real relief. Doing the theatre work and doing Brand New Ancients was incredible, but very cerebral and very intense and it took a lot out of me. This feels like much more fun. It’s not like I’m writing at the same time and finishing loads of

The only person who knows the value of what you’re doing is you, if you look inside yourself and say, ‘Is this the only thing?’ The way Rilke says it is, ‘Must I write? Is this the only thing? If I couldn’t write, would I die?’ If that’s the question, that’s the gravity of what we’re talking about. For me, this is everything. I’m not trying to be anything. I’m answering to this thing I’m desperate to do. So the only advice I could give after reading this today is you don’t need my advice, you need your advice. A young poet, a young playwright, a young musician - if you know this is the thing to do, then you know when it’s not right and you know when it is right. You have to put yourself in the space when you’re really listening to yourself and you’re not trying to do what someone else has done. You have to develop your own thing and have an independent contribution to creativity, and that comes through really working hard and being in that relationship with yourself.

Joe Kriss

Kate Tempest brings her new live show to the Plug on Saturday 8 November. Tickets are available at the-plug.com.

katetempest.co.uk

HEADSUP

BUNGA BUNGA

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Bunga Bunga is a group of local independent promoters who have been putting on parties at unconventional spaces across Sheffield for three and a half years. Working in the spaces between electronic genres, their events are always lively, forward thinking and very well attended, and this month they branch out with their first event in London.

How did Bunga get started?

Bunga Bunga started following a collaboration of promoters seeking to supply Sheffield with more parties away from clubs, out into some of the vast amount of warehouses and industrial spaces. Sheffield has a long tradition of events of this sort, but we found the regularity of such events to be limited and so sought to fill the void in the city's nightlife,

different each time, it really makes for so many highlights and one-off experiences.

It's been a highlight to work with so many artists, both local and national, who provide the soundtrack to the parties. Special mention to all the teams of people behind the scenes across the whole city, providing sound systems, vans and last minute equipment hire, running the venues we all love and stocking the bars we drink in. It's a pleasure to work with people who share the same passion for music and entertainment, of which there are so many.

What have you got lined up for the rest of 2014?

Next up we have Bunga Bunga London #1 on 3 October, with Scratcha DVA, Cooly G, Champion and Foundation (Sticky & Scott Garcia) at the Crucifix Lane Club on Crucifix Lane. Then on 11 October we have Bunga Bunga Sheffield #12,

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“WE ARE ALWAYS EXCITED ABOUT THE TRACKS AND ARTISTS WORKING IN THE GAPS AND BRIDGING GENRES”
.....

beginning with our launch event with Julio Bashmore, Melé, Squarehead in April of 2011.

Since then we've put on the likes of Toddla T, DJ EZ, Dusky, Slimzee, Loefah and Forgemasters, amongst a wealth of others in spots including boxing gyms, practice rooms and industrial units.

What's your music policy?

The music policy is entirely influenced and informed by the progression of a particular sound of electronic music made in the UK during the early 90s. That sound has since splintered into a variety of musical styles, which means at Bunga you'll hear house, garage, jungle, techno, grime and everything in between. We are always excited about the tracks and artists working in the gaps and bridging genres. As for the ethos, it's pretty simple and straightforward - it's a party, a knees up, it's upfront.

What have been your highlights so far?

Our third birthday in April, with DJ EZ, is definitely fresh in the memory, and all of our shows at Yellow Arch, DLS/The Night Kitchen, and New Years at Hope Works were amazing, but due to the fact that the music and environment can be so

with Mumdance, Slimzee, Trim and Murlo at The Night Kitchen. More to announce as we enter the closing months of 2014. Incoming!

Sam Walby



bungabunga.co

A poster for East St Arts Open Studios 2014. It features a large, stylized graphic of two eyes in the background. The text "EAST ST ARTS" is at the top, followed by "OPEN STUDIOS 2014" in large, bold letters. Below that, it says "SATURDAY OCTOBER 25" and "SUNDAY OCTOBER 26". At the bottom, it says "For more information see: eaststreetarts.org.uk/open-studios".

EAST ST ARTS
OPEN STUDIOS 2014
SATURDAY OCTOBER 25
SUNDAY OCTOBER 26
For more information see:
eaststreetarts.org.uk/open-studios



Doors 8.30pm
Music starts 9pm

Every Wednesday The Lescar is home to the best weekly jazz night in Sheffield featuring a diverse range of music from local, regional and national touring artists.

1 st Oct	C Bop
8 th Oct	Katie Patterson's All-Sorts
15 th Oct	Gogo Penguin (E7)
22 nd Oct	Zoë Gilby <i>In association with Jazz North</i>
29 th Oct	Samadhi
5 th Nov	EYESHUTIGHT
12 th Nov	Dakhla

For full listings, please visit the website
www.jazzatthelascar.com
All gigs £5 unless otherwise stated



Advance tickets: available at Porter Brook Gallery (Sheffield Music Shop)
Venue: The Lescar, 303 Sharrow Vale Rd, Sheffield, S11 8ZF
Contact: Jez Matthews
lescarjazz@gmail.com - 07740 201939

jazznorth

A poster for Eye Openers, a film festival. It features a large, stylized graphic of an eye in the background. The text "EYE OPENERS" is in large, bold letters. Below that, it says "IN PARTNERSHIP WITH NOW THEN MAG". There are two circular callouts: "TRY THIS!" and "FILMS FOR A FIVER!". At the bottom, it says "LOOK FOR THE SYMBOL" and provides the website "WWW.SHOWROOMWORKSTATION.ORG.UK" and social media handles "@SHOWROOMCINEMA" and "f/SHOWROOMCINEMA".

EYE OPENERS
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FILMREEL

COUNTERPOINTS

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“God can thank Bach, because Bach is proof of God’s existence.” These words adorned the bare arms of Isabelle Huppert as she walked up the red carpet of a premiere of **The Piano Teacher** (2001), the Michael Haneke film in which she delivers the finest, most exact and perfect performance of her career. For all its sordid overtones and deep psychological fractures, the film embraces the structured clarity of JS Bach’s work in a way which goes beyond juxtaposition.

Like the majority of filmmakers I admire, Haneke is deferential to the great master of music. For Ingmar Bergman, Andrei Tarkovsky and other God-fearing directors, to incorporate or make reference to Bach is to give their films a sense of the divine, a taste of the intangible. It exposes a secret ambition to elevate the work above its formal constraints.

I cannot deny these to be amongst my reasons, as well. In fact, if confession time is upon us, I must acknowledge how true these opening words ring to me. Me, an atheist who’s refused all his life to pick a religion off the shelf and live by its rules. Yet, Bach – instrumental as he was in defining a standard which was to assist in the propagation of a religious standpoint – is present throughout my filmography. My knowledge of his work and techniques has informed all sorts of stages of my filmmaking. From the structuring of a narrative in counterpoint to the oscillations within which characters respond to each other like muted instruments, as seen in my second film **Overture** (2002). From a piano movement which must be mastered (but is only done so when a supernatural presence breaks a character’s solitude) to a cello suite filling the physical gaps in a relationship, as seen in **Absences of Mind** (2005) and **Mercy** (2012). And then there are all the other times in which ‘the man’ doesn’t feature in a film’s soundtrack, but is still there, omnipresent in the reasoning, in the way the medium is being consciously tested and self-aware.

Original music has played an important part in my work, as well. But in some ways it was not till 2006 that a perfect marriage of music, visuals, atmosphere and intention was to occur. Whether in the form of an originally composed piece or an adapted, pre-existing version of a given song, Matt Howden’s music is perfect for my vision. The word symbiotic comes to mind, and it’s far from an overstatement.

With a source rooted on pagan melancholy – which more than suited our first collaboration, the feature film **Antlers of Reason** (2006) – Matt’s music provides an other-worldly undercurrent which elevates the often harshness of my films to a higher spiritual level. It always contributes to the atmospheres I formulate and capture. A scene with Matt Howden’s music is

always a more robust scene. His music says what words shouldn’t even try to and supports the aesthetics unconditionally. If his music somehow taps into a greater truth in nature, its incorporation into my cinematic vision makes it irrefutably honest.

Then along comes a virtual stranger in a hat and yet another way of working with music is opened up to me. **Uma Curta de Amor** (A Short of Love) is one of my latest film projects. It’s a personal, long-nurtured short about the impact of the ongoing socio-economic crisis on my country, Portugal. It’s all seen from the human perspective, as opposed to politicised statistics, emphasising the poetic nature of my people in a unified Europe which disregards poetry altogether. Last year, Portuguese pianist Nelson de Quinhones put himself forward to compose the original score of the film. In a definite leap of faith, I accepted and regular conversations online ensued.

The truth remains that, in regards to the music itself, I only gave him a handful of directions. Our connection and friendship was cemented along this long process and that was to inform the work more than anything else. His kindness and sensitivity assured me and, with a degree of hope and mutual trust, we achieved a unique result.

The initial tentative melodic flow, punctuated by ominous silences, progresses into a cascade of piano notes. It adds a pious beauty to the self-imposed restrictions of the film and, in some ways, mirrors our own above-mentioned collaborative process. We remained open, receptive and considerate throughout. We both let the intangible permeate and fill the gaps of what words cannot express. We both believed. If there is something along the lines of a God, it exists in this ability to transcend through Art.

João Paulo Simões

matthowden.com | umacurtadeamor.blogspot.co.uk



The Piano Teacher

FILM LISTINGS

HOSTED BY SAMANTHA HOLLAND

THE ROOM

(Tommy Wiseau, USA, 2003)

10 OCTOBER, 7.30PM | SHEFFIELD UNIVERSITY UNION AUDITORIUM | £3.50

Written, produced by and starring its director, Five and Dime Picture Show Sheffield, who’re organising this interactive screening, describe this film as Wiseau’s ‘so-bad-it’s-good masterpiece’. Ostensibly an indie romantic drama, it established a cult following after its initial viewers in California were amused by its flaws and peculiar approach to storytelling. Fancy dress ‘strongly encouraged’.

facebook.com/thefiveanddime

CATS, CLARA BOW, & MATT HOWDEN LIVE

20 OCTOBER, 7-9PM | CAFÉ #9, NETHER EDGE | FREE

We’ll be screening short films featuring cats and some reels from the 1920s films of Clara Bow. The latter will provide visual accompaniment for the fantastic Matt Howden, who’ll be playing a short set including the beautiful ‘Sleep Clara Bow’.

facebook.com/filmsatnumber9

CELLULOID SCREAMS ALL NIGHTER 2: SCI-FI SHOCKS

(Various)

25 OCTOBER, MIDNIGHT | SHOWROOM CINEMA

Celluloid Screams, Sheffield’s horror film festival, returns with a vengeance this year, and part of the programme is this marathon all-nighter, running from midnight until the early morning and featuring **Maximum Overdrive**, based on Stephen King’s short story of the same name, **Killer Klowns from Outer Space**, **Bride of Re-Animator**, **Baskin**, **Nightsatan** and **the Loops of Doom**, **Night of the Creeps**, **Rotor**, **Flesh Computer** and **Dedalo**.
celluloidscreams.co.uk

THE JUNGLE BOOK

(Wolfgang Reitherman, USA, 1967)

1 NOVEMBER, 2PM | MONTGOMERY THEATRE | £3.50

Handmade Cinema’s Jungle Book Jamboree presents this immersive film screening. The Montgomery Studio will be transformed into a handmade jungle for the event, with live music, craft activities and face painting. You can come along dressed as your favourite animal. A fun way to experience this classic film in which Bagheera and Baloo adventure alongside their human friend, Mowgli, on his journey to live with other humans. Ages 4+.

handmadecinema.co.uk

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

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STRIP THE WILLOW

226B SOUTH VIEW ROAD, S7 1DH
STRIPTHEWILLOW.ORG

Nestled on the corner of South View Road and Abbeydale Road, Strip The Willow isn't just a shop. Run by a self-supporting not-for-profit social enterprise, it hosts all kinds of activities - many of them charitable, all of them ethical, sustainable and community focussed - and all profits are invested back into providing job and training opportunities.

At once a cafe, a gallery, a shop, a community hub, an events space and an upcycling workshop, Strip The Willow is a shapeshifter in the greatest sense, adapting to meet the needs of the people who pass through its shutters. A good example of this is their furniture. Looking for a bespoke dining table made from antique pine or some garden furniture made from reclaimed pallets? Or a space for events, talks, exhibitions and gigs with a roaring log fire and bistro food? Look no further. Their policy is to keep prices as low as possible and bartering is actively encouraged. On top of furniture and art, you will find a range of gifts and cards, Fairtrade coffee from local company Buster's Coffee Co and loads more.

Set up on the site of an old tyre fitters, Strip The Willow has been open for almost a year now and shows no sign of slowing down. In that short time the business has received a nomination for Yorkshire & Humber Social Enterprise Start-up of the Year (awards ceremony on 9 October) and has become a guiding force in the newly launched Sheffield Social Enterprise Network. Get yourself down there on Sunday 9 November to celebrate the first birthday of this worthwhile endeavour.



ANCHORAGE

WEST ONE, FITZWILLIAM STREET, S1 4JB
ANCHORAGEBAR.CO.UK

Lobster, deli meats cured on site, craft beers, bourbons, cocktails and hand selected wines - welcome Anchorage. In simple terms, Anchorage is a kitchen and bar inspired by the food and drink of the American east coast. This means huge steaks (hello tomahawk), a range of meat and cheese platters, and quality American craft ales and cocktails. Also unique to this new venture is a range of different seafood options, most dramatically of all, live lobsters in a tank. And yes, you can pick your own.

Anchorage is the work of well-known Sheffield independents The Harley and The Wick at Both Ends, and brings with the level of quality and value for money that we have all come to expect from that family of traders.

Anchorage is split over two floors, allowing you a certain freedom of experience. If you're just popping in for a snack, build your own meat and cheese board or try one of their formidable subs and sarnies. We recommend the Reuben (salt beef, Swiss cheese, sauerkraut and mustard on rye bread). If you find yourself on that treasured first date or fancy a more formal sit-down, head upstairs and enjoy. It's also worth bearing in mind that you can get exclusive drinks offers and 20% off food, Sunday to Thursdays, with the Now Then Discounts App.

Menu highlights include the in-house cured salt beef, the half pint of shrimps, pork and veal meatballs, bourbon and caramel infused popcorn and, for that much feared hangover, the chipotle-infused vodka Bloody Mary. We say simply - yes.

CPU/NOW THEN FLEXI DISCS

NEXT MONTH
CPURECORDS.NET

We've been fans of local label Central Processing Unit (CPU for short) since a copy of their first vinyl release, Cygnus' **Newmark Phase**, dropped through our letterbox a couple of years ago. So it's with great pleasure that we announce something altogether new, for us at least.

Next month, selected copies of Now Then will include a white 7-inch vinyl flexi disc featuring a track by Cygnus entitled 'Extra Terrestrials'. A flexi disc is a promotional single pressed on floppy vinyl. If you aren't lucky enough to get a copy in the mag, we will be giving them out at record shops across the city and at an event at the Raynor Lounge at the Students' Union on 29 November. Watch this space.

SHOWROOM EYE OPENERS

SHOWROOMWORKSTATION.ORG.UK/EYEOPENERS

What can you say about the Showroom? It's Sheffield's only independent cinema, with an engaging, wide-reaching programme of screenings, events and film festivals all year round. A hub of culture and a hive of activity.

Now Then has team up with the Showroom to offer a new series of screenings called Eye Openers, featuring all kinds of films at just £5 a pop, from new indie flicks and black and white classics to cutting edge documentaries and big budget blockbusters. Look out for the Eye Openers stamp and check out the Showroom site for listings. Show the Now Then Discounts App or your Showroom membership to get the special price.

HIJACKED RECORDS

SOUNDCLOUD.COM/HIJACKEDRECORDS

Hijacked was formed by four best friends (Danny Blaze, Hausbak, Archie Gray and Tay), brought together by a love of partying and underground house and techno. Since the launch of their record label and events series in January, the Hijacked crew have quickly gained a reputation for throwing underground parties in Sheffield and support from around the world for their releases.

After a short break for the summer, Hijacked are back this Halloween and with their biggest line-up yet, Audiojack and Tim Green, on 31 October at Fez Club. Check out their site and Soundcloud page to get a taste of what's to come.

NOW THEN DISCOUNTS APP

NOWTHENMAGAZINE.COM/DISCOUNTS

In case you missed the memo, we love independent trade. So much so that we've commissioned the creation of an app which is a directory of local Sheffield businesses, available for free for Apple and Android devices. There are well over 100 traders listed so far and last month we surpassed 1,000 registered users. You can browse traders and their discounts, save your favourites, find out what's nearby and explore an interactive map of the city.

If you've got a fancy technological device and haven't had a look yet, get it downloaded. We will be adding new features and updates for both platforms over the coming months, but we'd love to hear what you think.

CADS

7 SMITHFIELD, S3 7AR
CADS-ONLINE.CO.UK

For all the newbies to this city, make sure you get yourselves down to CADS, just ten minutes walk from the city centre. Creative Arts Development Space is pretty much what it says on the tin - a host of old industrial buildings converted into event, exhibition and studio space for all types of creative efforts.

Be you an artist looking for exhibition or studio space or a promoter looking for a temporary venue, the vision behind CADS is one of inclusion and community, providing a space for artisan makers to develop their craft in a friendly and open environment. Spaces are available from £20 per month including bills. Get involved.

THE NIGHT KITCHEN

7 SMITHFIELD, S3 7AR
PARTYFORTHEPEOPLE.ORG.UK

The Night Kitchen, brought to you by the team behind CADS and Party for the People, is one of Sheffield's premier underground venues. If you find yourselves new to this city, you should make every effort to attend an event there. Created in the shell of one of the city's many cutlery factories, the venue is covered in a range of different artists' works, including the likes of Rob Lee (Now Then #77 featured artist), creating a fundamentally unique atmosphere for partying through to the wee hours.

Coming up next at the Night Kitchen is Party for the People and Gold Teeth presenting Daniel Avery and Artwork on 3 October. Check the PFTP website for full listings.

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JAMES YORKSTON

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SUNDAY 2ND NOVEMBER ▶ THE HARLEY

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MONDAY 17TH NOVEMBER ▶ THE HARLEY

2:54

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WWW.HARLEYLIVE.CO.UK @THEHARLEYLIVE FACEBOOK.COM/HARLEYLIVE

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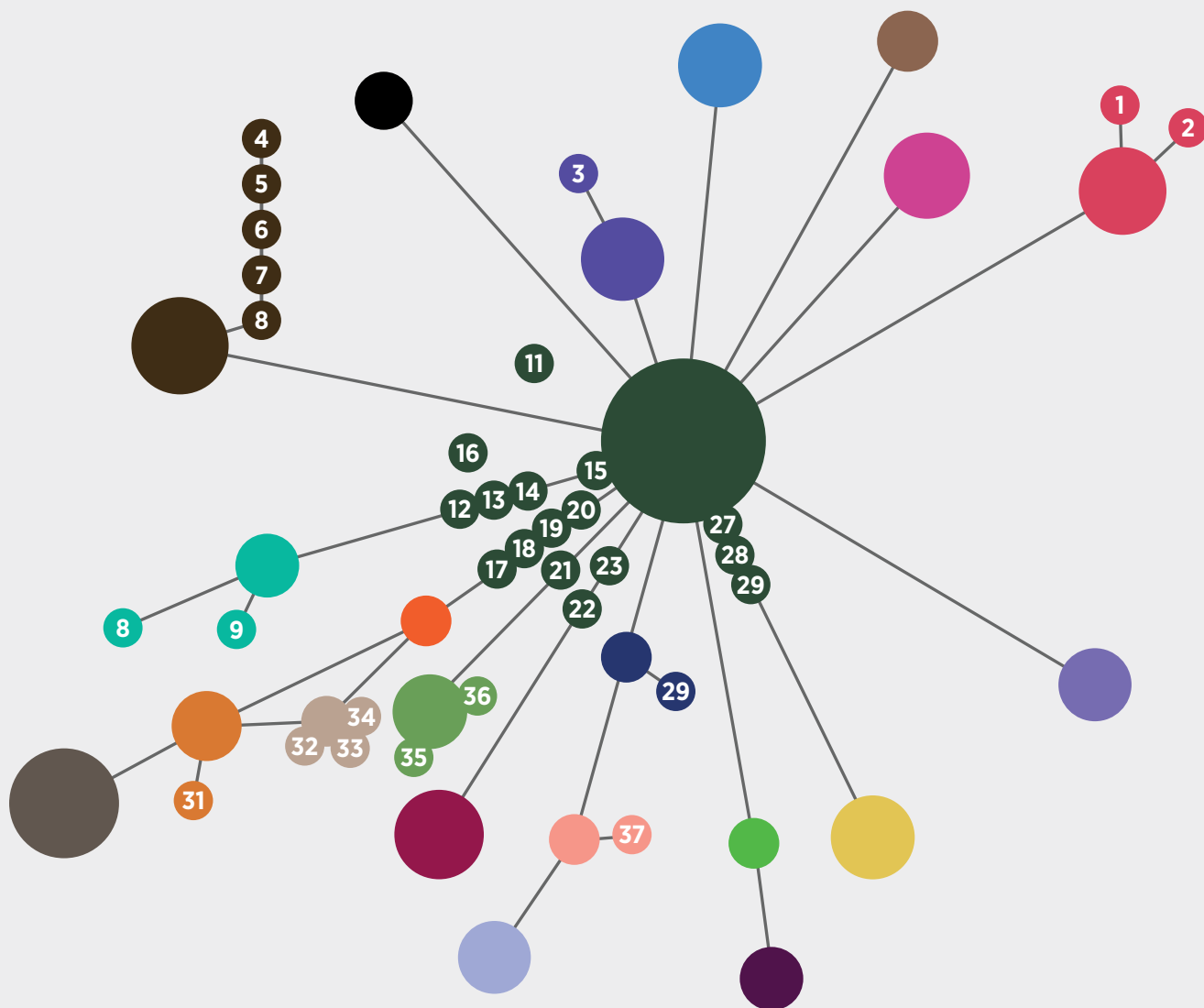
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